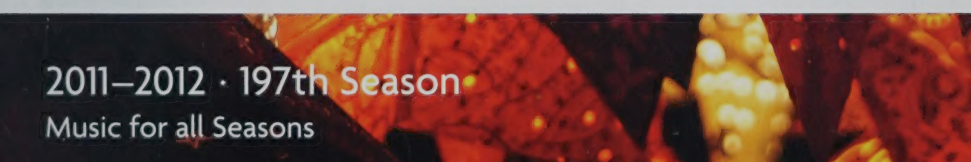


A Bach Christmas

December 15 & 18, 2011 · NEC's Jordan Hall



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Welcome to *A Bach Christmas*

A Bach Christmas has become a holiday tradition at H&H, and I am pleased to welcome you today. As the air gets colder and the holidays draw near, it is wonderful to celebrate the season with music. This season we have many reasons to celebrate: the extension of Harry Christophers' contract through 2016, another set of wonderful performances of Handel *Messiah*, and continued music education and outreach in communities throughout New England. There are many great moments to look forward to this season, including concertmaster Aisslinn Nosky's solo debut in Vivaldi *The Four Seasons* in January and Bach *St. Matthew Passion*, which H&H premiered in the US in March of 1879. Tonight we are fortunate to witness Steven Fox's debut at H&H. Steven is a rising talent in the field of historically informed performance. He has put a beautiful program together that I hope you will enjoy.

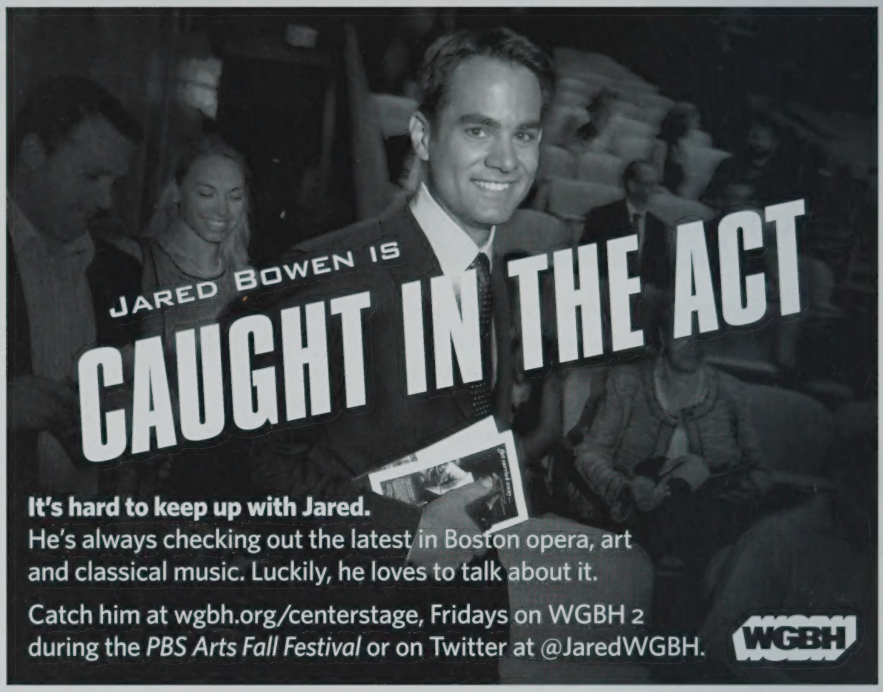


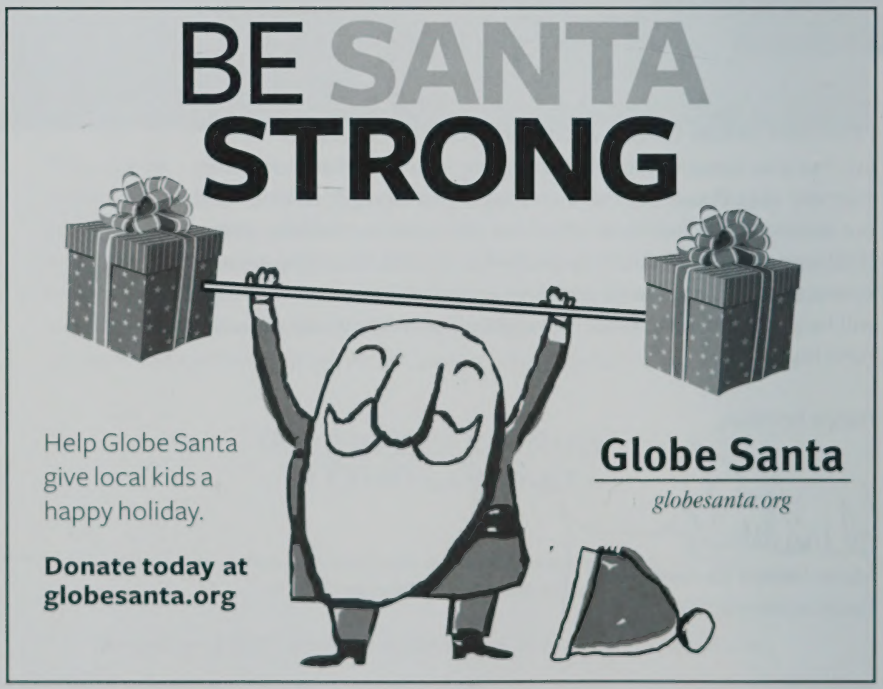
PHOTO: MATT KURKOWSKI

I also want to take a moment to thank you for your support and ask that you consider helping H&H as we approach the end of the calendar year. Please join me in making a year-end gift to help fund our artistic and educational initiatives and meet our holiday giving challenge to raise $100,000 by December 31, 2011. You truly are an essential part of our family and your contribution to this challenge will help make this the most remarkable December in our Annual Fund history.

Happy holidays,

Marie-Hélène Bernard
Executive Director/CEO


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About the Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

H&H has an esteemed tradition of innovation and excellence that began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's Requiem, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge, tours, local and national broadcasts, and recordings. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart Requiem in September 2011.

As a major performing organization, educator, resource center, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens through broad community outreach. Established in 1985, H&H's Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year, many in underserved communities. H&H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of Fine Arts, Boston; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

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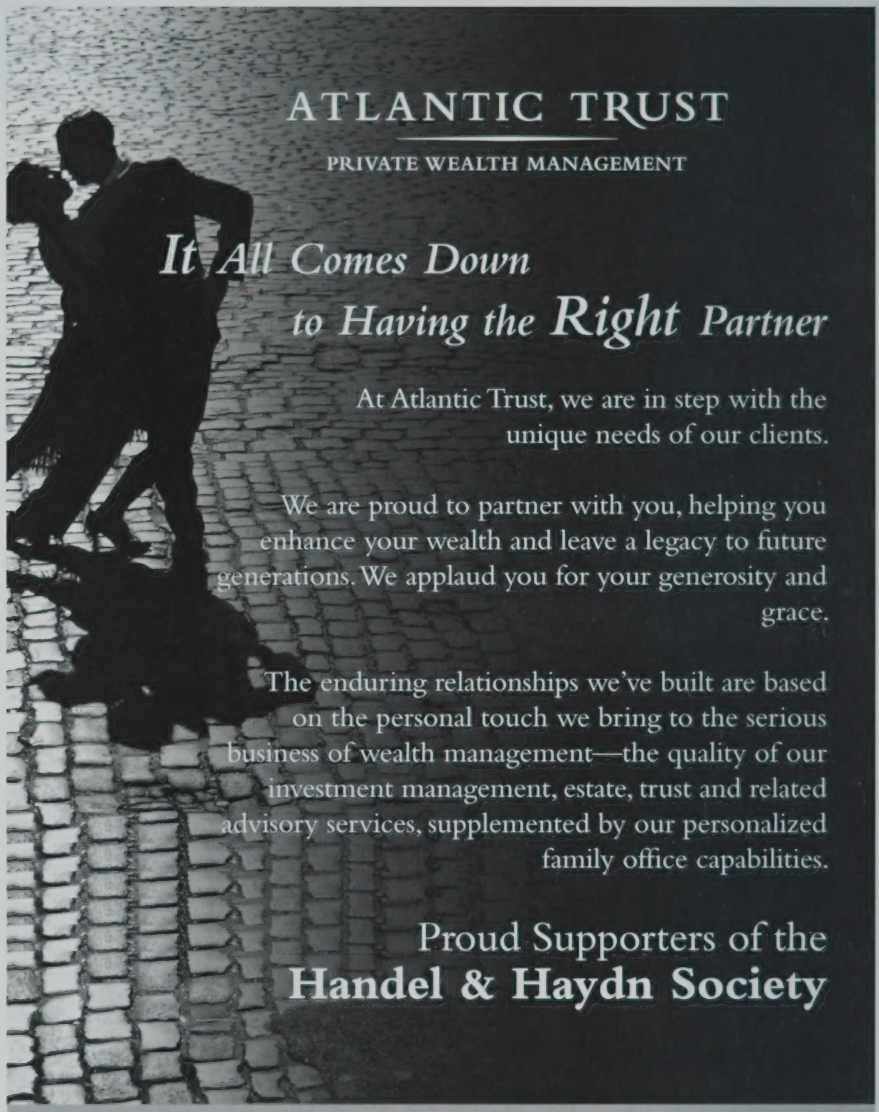
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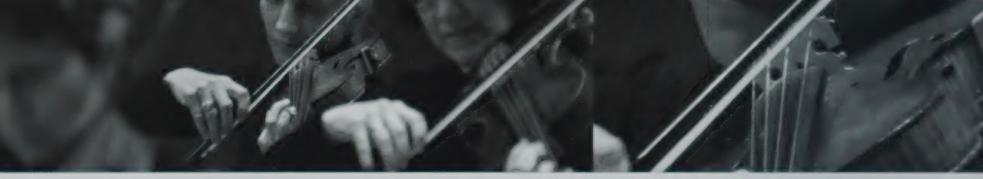


Artistic Director Harry Christophers

Harry Christophers enters his third season as Artistic Director of the Handel and Haydn Society with the 2011–2012 Season. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.



Program

Handel and Haydn Society

HARRY CHRISTOPHERS
Artistic Director

Thursday, December 15, 2011 at 8pm
Sunday, December 18, 2011 at 3pm
NEC's Jordan Hall

Steven Fox, *conductor*

Cantata 133, *Ich freue mich in dir* — J.S. Bach (1685–1750)

Margot Rood, *soprano*
Emily Marvosh, *alto*
Stefan Reed, *tenor*
Jacob Cooper, *bass*

Sonata Chiquitanas — Anonymous (Bolivian)

Allegro
Andante
Presto

Celebren, Publiquen — Manuel de Zumaya (c.1678–1755)

Thea Lobo, *alto*
Murray Kidd, *tenor*
Jacob Cooper, *bass*

INTERMISSION

Tebe Boga Hvalim — Dmitry Stepanovich Bortniansky (1751–1825)

The Shepherd's Star — Anonymous

The Apple Tree — Jeremiah Ingalls (1764–1838)

Cantata V, *Ehre sei dir, Gott, gesungen*, from *Christmas Oratorio* — Bach

Sonja DuToit Tengblad, *soprano*
Thea Lobo, *alto*
Stefan Reed, *tenor*
Bradford Gleim, *bass*



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Handel *Messiah* (*Recorded live in December 2010*)
Sunday, December 25, 2011 at 1pm

A Bach Christmas
Live on Sunday, December 18, 2011 at 3pm
Repeats on Sunday, December 25, 2011 at 6pm

Mozart in Vienna (*Recorded live in September 2011*)
Sunday, January 15, 2012 at 3pm

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The December 18 performance will be broadcast live.
We ask for your help in maintaining a quiet concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

The concert runs for approximately 1 hours and 37 minutes, including intermission.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.



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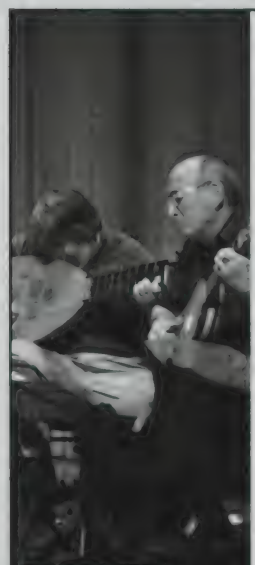
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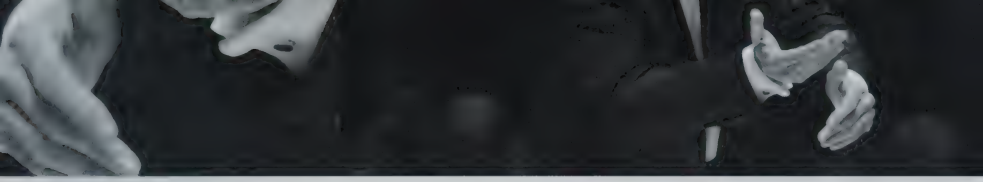
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Conductor's Note

It's a pleasure for me to make my first musical venture with the Handel and Haydn Society in such a diverse program, representing festive music for the season from Eastern and Western Europe and the Americas. What music can represent the Christmas season more than Bach's setting of the Christmas story? The fifth cantata is one of my very favorite parts of the oratorio, in which the wise men from the East search for the newborn Jesus.

It's not only the wise men that come from the East on this program, but also the Ukrainian composer Dmitry Bortniansky. Bortniansky, an accomplished opera composer, also devoted much of his time and talent to the composition of sacred Russian music, and, with Maxim Berezovsky, was intrumental in developing the form known today as the 'Choral Concerto'—a style of sacred music involving polyphonic vocal writing, often with multiple antiphonal choirs. I thought it might be nice to explore some of the earliest Christmas music we have from our own tradition; therefore we sing two early American hymns, *The Shepherds' Star* and *The Apple Tree*. Be ready, I might just invite you to join in for the later verses!

For me, the expressive yet earthly simplicity of Zumaya and the *Sonata Chiquitanas* represent a midpoint between the high European music of Bach and Bortniansky and the rustic, raw hymnody of the *Songster's Companion* and *Southern Harmony*. The *Celebren, Publiquen* has such beautiful Marian poetry, ideal for the season of Advent, and the *Sonata Chiquitanas* such great fervor and splendor in the string passagework that hearkens back to the joy of this season. And what better a way to introduce Bolivian Baroque repertoire than with the celebrated Period Instrument Orchestra of the Handel and Haydn Society.

—Steven Fox



Program Notes: East and West: Musical Borders

Before the Age of Exploration, mapmakers did not know what lay beyond the borders of their continent and one used the phrase "here are dragons" to denote that lack of knowledge. With the discovery of new lands and cultures to the west, as well as the settlement those lands, Europeans began a centuries-long fascination with the New World. Russia, to the east, had a long-standing interest in Western Europe that continued with the policies of Catherine the Great, who ruled from 1762–1796. In today's concert, we hear a diverse array of compositions that are associated with Western Europe and its influence.

Leipzig in the time of Johann Sebastian Bach (1685–1750) was a hub for commerce and music, and at Christmas many of those activities centered on church services. Christmas was celebrated from the Feast of the Nativity (December 25) to the Epiphany (January 6). As part of his duties as a church composer, Bach wrote cantatas for Christmas Day plus the following two days, New Year's Day, Epiphany, and the Sunday that falls between these feast days.

Cantata No. 133, *Ich freue mich in dir* (*I Rejoice in Thee*) was sung on the third day of Christmas in 1724. This cantata is based on a hymn tune, which Bach incorporates into the first and last movements. In the first movement, the sopranos sing the hymn tune as part of a four-part harmonization. Each phrase of the hymn is separated by an orchestral ritornello. This pattern is interrupted at the phrase *Ach, wie ein süßer Ton!* (*Oh, how sweet a sound!*). Here the sopranos hold the sweet tone as the other voices repeat this text with a new rhythm. With the final phrase, *der große Gottessohn!* (*the almighty son of God*), Bach creates a similar but heightened effect.

The opening of the first aria is exquisite with its rising flourishes in the alto and oboes. The next section of text, *Ich habe Gott* (*I have God*), explains the reason for this exclamation so that the return of the opening music sounds all the more joyous. Bach achieves the same effect in the soprano aria, which proclaims Jesus' birth almost like a love aria in an opera. The central section of this aria, marked Largo, clarifies the choice of a minor key: it decries those who do not believe. Similar to the alto aria but again expanded and magnified, Bach uses this contrasting section to return to the opening sentiment with deepened understanding. The cantata closes with a four-part setting of the hymn tune, which the congregation may have joined in singing.



CELEBRATING THE HOLIDAYS IN THE 18TH CENTURY

Although the Feast of the Nativity has been celebrated on December 25 since the fourth century, how the feast was observed has changed over the years. In 17th-century England, for example, Puritans tried to abolish secular Christmas feasts; however, with the restoration of the monarchy in 1660, those secular traditions were re-established with fresh vigor. In the American colonies, Puritans considered Christmas a regular day. Non-Puritans celebrated the holidays from December 25 through January 6. December 25 was a holy day spent at church and at home. It was common to decorate the church and house with evergreens and holly. During the rest of the holiday season, festivities included visiting with family and friends, singing carols, and perhaps even dancing. Gifts were usually not given until the New Year and then only small gifts were exchanged. Many of the customs still practiced today originated in the 19th century, including using trees as decorations.

Bach's *Christmas Oratorio* is a set of six cantatas composed for the Christmas season in 1734. Part V of the *Christmas Oratorio* would have been sung on the first Sunday after New Year's. The story of the Wise Men arriving at Herod's court is told beginning with an exuberant chorus announcing that the birth of Jesus was for the whole world. The blending of the Biblical story with the response of the believer provides a continually fresh viewpoint in the text and Bach seizes the opportunity to explicate this musically. For example, in the arias, melismas (many notes to one syllable of text) on words like *brightness* and *life* relate the enlightenment of the wise men back to the believer.

Bach expresses Herod's fear of the child in two recitatives, the first for the Evangelist and the second for alto. The Evangelist simply narrates, but the alto recitative asks pointed questions, addressed both to Herod and the believer in an examination of conscience. The terzet for soprano, tenor, and alto; the final recitative; and chorus confirm this message of the light of belief dispelling the dark.

A contemporary of Bach, Manuel de Zumaya (c. 1678–1755) was one of the greatest composers in the important musical center of Mexico City. Spain colonized Central and South America beginning in the 15th century. With priests as part of the early settlers in these areas, missions and churches were quickly established, along with schools that included music as part of the curriculum. These musical practices

BEYOND THE NOTES

1681 Ban on Christmas celebrations is lifted in New England.

1710 Manuel de Zumaya becomes master of the chapel at the Mexico City Cathedral. *Celebren, Publiquen* probably written during his 24 years in that post.

1720s Beginning of the first Great Awakening in America, a movement that emphasized individual salvation and deep personal spirituality rather than ritual practice.

1724 J.S. Bach's Cantata *Ich freue mich in dir* (*I Rejoice in Thee*) sung on the third day after Christmas.

1734 J.S. Bach's *Christmas Oratorio*

1779 Dmitry Stepanovich Bortniansky appointed Assistant Kapellmeister of the Russian imperial chapel choir. *Tebe Boga Hvalim* was most likely composed during this time.

1800s Beginning of the second Great Awakening, a movement that sought a pure practice of one's faith and included revivals, traveling preachers, and preparation for the end of the world. By 1820, congregations increased significantly. This movement is also considered the forerunner of the Abolitionist movement.

1805 *The Apple Tree* published in *The Christian Harmony, or Songster's Companion*, a collection of hymns collected and arranged by Jeremiah Ingalls, published in Exeter, New Hampshire, in 1805.

1816 Harvard Divinity School established.

1822 Clement C. Moore writes *A Visit From St. Nicholas*, now known by its first line: "'Twas the night before Christmas."

also reflected European traditions with chapel choirs led by a master of the chapel who was responsible for every aspect of musical life (composing, teaching, the care of instruments, and the like). And as in Europe, many of these churches became important musical centers.

Manuel de Zumaya began his career as a choirboy in Mexico City, where he studied composition and organ. He may have traveled to Italy before becoming the master of the chapel at the Mexico City cathedral in 1710, a post he held for some 24 years. He is thought to be one of the first American composers to combine voices and instruments in his sacred music. *Celebren, Publiquen* is a *villancico*, a sacred composition of stanzas and a refrain setting a text in the vernacular. Zumaya's writing features a combination of musical lines, both delicate and bold, to underscore and heighten this text to the Virgin Mary. The opening of *Celebren, Publiquen* sets the tone of joyous celebration through the instrumentation and tempo.

Although rooted in European compositional techniques, Zumaya's compositions and that of the anonymous Bolivian composer of *Sonata Chiquitanas* sound fresh; their richness lies in the unique blending of diverse musical traditions. The rhythmic variety in Sonata XVIII in G major propels the music forward while harmonic excursions, particularly in the first movement, provide a delightful contrast to the surrounding sections. Unlike the Spanish missions and settlements that used music to acculturate indigenous populations to Western traditions, in New England there was an almost self-conscious

effort to be different from Europe. Music was a part of everyday social life, and the European model of church and court patronage did not find fertile ground. Compositions such as the anonymous hymn *The Shepherd's Star* may have sounded unsophisticated to the musician trained in Europe, but it is precisely this uncultivated quality that continues to make hymns like these so appealing.

Jeremiah Ingalls (1764–1838) was one prominent member of the New England style of composition. Ingalls was born in Andover, Massachusetts, and became known for *The Christian Harmony, or Songster's Companion*. Unique in its day because it printed all of the hymn verses with the tune, Ingalls' collection included 137 selections. Of these, 23 were taken from other hymnbooks and the remaining tunes were either composed by Ingalls or adapted from well-known tunes of the day. The tune for *The Apple Tree* comes from a Quick March in the *Pantomime of Oscar and Malvina*. The poem *Jesus Christ the Apple Tree* may have come from England in the mid-18th century; in the United States, the poem was published in Joshua Smith's *Divine Hymns, or Spiritual Songs: for the use of Religious Assemblies and Private Christians* of 1784.

During the reign of Catherine the Great, the Italian composer Baldassare Galuppi (1706–1785) was master of the imperial court chapel in St. Petersburg where Dmitry Stepanovich Bortniansky (1751–1825) sang as a young boy. Galuppi retuned to Italy in 1768, and one year later Bortniansky received permission to travel to Italy to study, where he stayed for 10 years; he probably studied

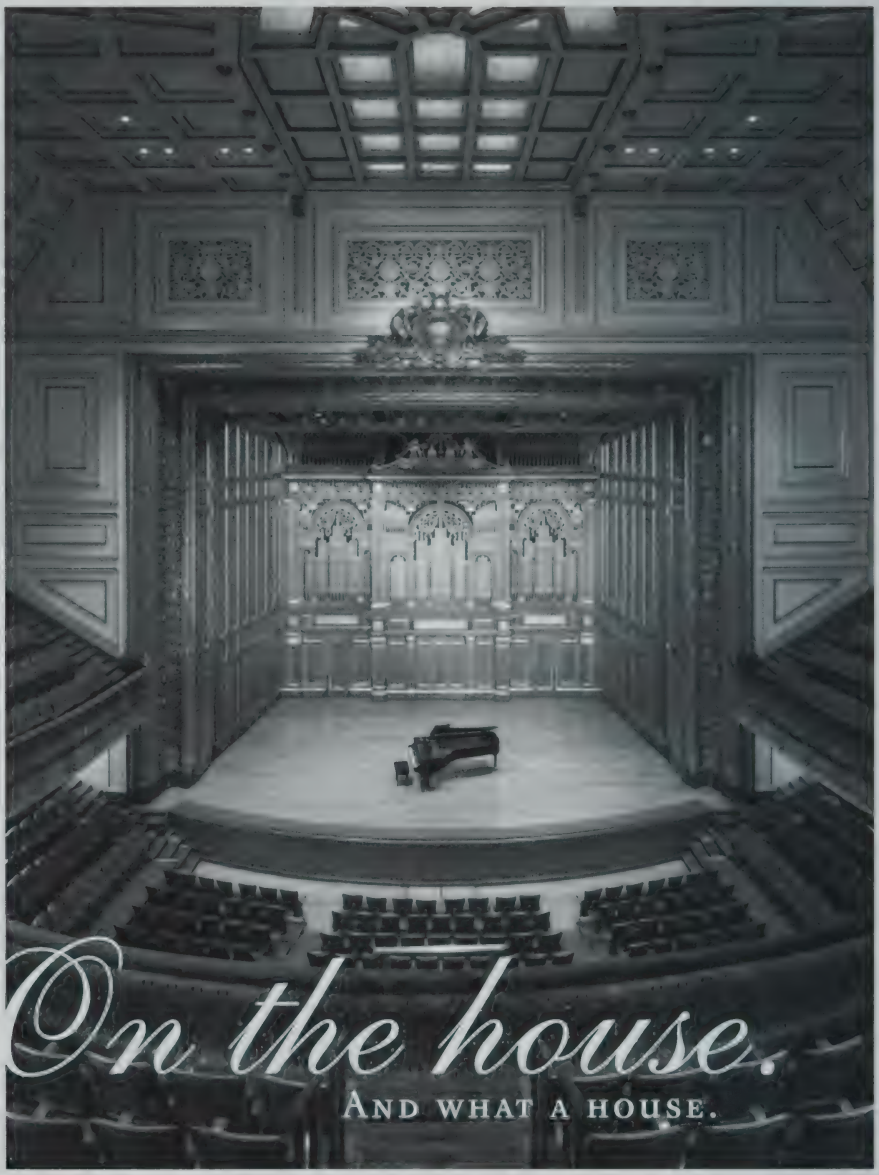


Dmitry Stepanovich Bortniansky

with Galuppi in addition to composing operas and sacred music. After returning to St. Petersburg, he held several positions in the Russian imperial chapel choir. The rich homophonic texture of his setting of the *Te Deum, Tebe Boga Hvalim* (*We Praise Thee, O God*), one of his many sacred pieces from this time, is interspersed with polyphony and shifts in meter and tempo.

All of these works celebrate the season with a stunning diversity of musical language that shares common roots in the musical traditions of Western Europe. These traditions were, and are, continually broadened by the imaginations of composers who perpetuate, challenge, and expand our own musical borders.

Program notes prepared by
Teresa M. Neff, PhD
2011–2012 Historically Informed Performance Fellow



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Bicentennial Beat: From the Archives

"In 1816 I had passed twenty years of my early life in England, when, on Saturday, April 3, I went on board the ship 'Minerva' for Boston. I had been in Boston perhaps two weeks, when one Sunday evening I took my solitary walk across some fields, which were then called 'Rowes Pastures.' The day was closing, and, as I passed a house where I could see the happy family gathered around the evening lamp, I felt my loneliness. Just at this moment, while my feelings were thus subdued, a breath of soft and distant music floated in the air around me, so peculiar and so unexplained that my fancy almost suggested some supernatural agency.

"Listening, I ascertained more and more distinctly the theme that had so fascinated me. It was the favorite minor-keyed and well-remembered subject of one of Handel's choruses, 'And He shall purify the sons of Levi.' That evening I witnessed for the first time a rehearsal of the Handel and Haydn Society, a society in whose ranks and whose engagements I have passed some of the happiest hours of fifty years of my life; and the most valuable and constant friendships I have known have been friendships commenced by acquaintance on that memorable evening."

–*Excerpts from the 1866 reminiscence written by James Sharp, who joined the Handel and Haydn Society on October 15, 1816.*


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Artist Profile

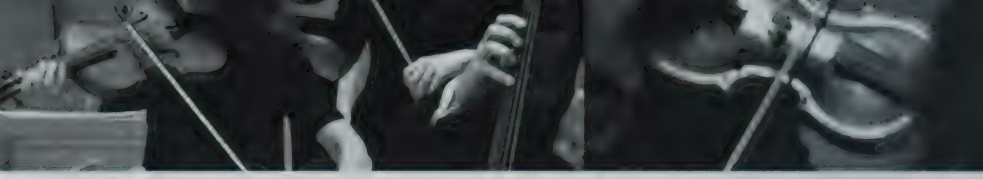
Steven Fox, *conductor*



Steven Fox is Artistic Director of New York's Clarion Music Society and Music Director for Musica Antiqua St. Petersburg in Russia. In 2014, he begins as Music Director of the new Geneva International Early Music Festival. This season he will be Assistant and Cover Conductor for the Metropolitan Opera Lindemann Young Artists Program and Juilliard Opera, and returns for the fourth year to New York City Opera as an Associate Conductor for Christopher Alden's production of *Così fan tutte*.

This season, in addition to these performances conducting the Handel and Haydn Society, he will make his debuts with Juilliard415 at Lincoln Center and the Fundación Excelentia in Madrid. Since he began as Artistic Director of Clarion in 2006, Mr. Fox has taken the Clarion Orchestra and Clarion Choir to Lincoln Center on the White Light and Tully Scope Festivals, Weill Recital Hall at Carnegie Hall, Brooklyn Academy of Music, the Miller Theatre at Columbia, and The Morgan Library; he has garnered critical praise from *The New York Times*, *The Wall Street Journal*, *The New Yorker*, *Musical America*, and *BBC Music Magazine*.

Steven graduated a Senior Fellow with High Honors from Dartmouth College and with Distinction from the Royal Academy of Music, London, where, in 2010, he was named an Associate.



Handel and Haydn Society Orchestra

VIOLIN I

* Krista Buckland Reisner
Joan & Remsen Kinne Chair
Cynthia Freivogel
Abigail Karr

VIOLIN II

+ Jane Starkman
Dr. Lee Bradley III Chair
Danielle Maddon

VIOLA

+ David Miller
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CELLO

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BASS

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Sonja DuToit Tengblad
Erika Vogel
Brenna Wells

ALTO

Douglas Dodson
Thea Lobo
Miranda Loud
Emily Marvosh

TENOR

Thomas Gregg
Murray Kidd
Randy McGee
Stefan Reed

BASS

Jonathan Barnhart
Jacob Cooper
Michael Dauterman
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Program Texts

Cantata 133, *Ich freue mich in dir*

J.S. BACH

CHORUS

Ich freue mich in dir
Und heiße dich willkommen,
Mein liebes Jesulein!
Du hast dir vorgenommen,
Mein Brüderlein zu sein.
Ach, wie ein süßer Ton!
Wie freundlich sieht er aus,
Der große Gottessohn!

I find my joy in thee
and bid thee hearty welcome,
my dearest Jesus-child!
Thou hast here undertaken
my brother dear to be.
Ah, what a pleasing sound!
How friendly he appears,
this mighty Son of God!

ARIA (EMILY MARVOSH, ALTO)

Getrost! es fasst ein heilger Leib
Des Höchsten unbegreiflichs Wesen.
Ich habe Gott—wie wohl ist
mir geschehen!
Von Angesicht zu Angesicht
gesehen.
Ach! meine Seele muss genesen.

Take hope! A holy body holds
almighty God's mysterious being.
I have now God—how well for
me this moment!
From countenance to countenance
regarded.
Ah, this my soul must now recover.

RECITATIVE (STEFAN REED, TENOR)

Ein Adam mag sich voller Schrecken
Vor Gottes Angesicht
Im Paradies verstecken!
Der allerhöchste Gott kehrt selber
bei uns ein:
Und so entsetzet sich mein
Herze nicht;
Es kennet sein erbarmendes Gemüte.
Aus unermessner Güte
Wird er ein kleines Kind
Und heißt mein Jesulein.

An Adam may, when filled with terror
from God's own countenance,
in Paradise seek hiding!
But here Almighty God himself doth
come to us:
and thus no fear oppresseth now
my heart;
it knoweth his forgiving disposition.
Of his unbounded kindness
He is born a tiny babe
who is called my Jesus-child.

ARIA (MARGOT ROOD, SOPRANO)

Wie lieblich klingt es in den Ohren,
Dies Wort: mein Jesus ist geboren,
Wie dringt es in das Herz hinein!
Wer Jesu Namen nicht versteht
Und wem es nicht durchs Herze geht,
Der muss ein harter Felsen sein.

How lovely to my ears it ringeth,
this word: for me is born my Jesus!
How this doth reach into my heart!
Who Jesus' name can't comprehend,
he whom it strikes not to the heart,
he must of hardest rock be made.

RECITATIVE (JACOB COOPER, BASS)

Wohlan, des Todes Furcht und Schmerz
Erwägt nicht mein
getröstet Herz.
Will er vom Himmel sich
Bis zu der Erde lenken,
So wird er auch an mich
In meiner Gruft gedenken.
Wer Jesum recht erkennt,
Der stirbt nicht, wenn er stirbt,
Sobald er Jesum nennt.

Well then, to fear and pain of death
no thought will give my
strengthened heart.
If He from heaven would
the road to earth now journey,
then will He, too, of me
within my tomb be mindful.
Who Jesus truly knows
will die not when he dies,
if he calls Jesus' name.

CHORALE

Wohlan, so will ich mich
An dich, o Jesu, halten,
Und sollte gleich die Welt
In tausend Stücken spalten.
O Jesu, dir, nur dir,
Dir leb ich ganz allein;
Auf dich, allein auf dich,
Mein Jesu, schlaf ich ein.

Lead on, 'tis my desire
to cleave to thee, O Jesus,
e'en though the world should break
into a thousand pieces.
O Jesus, thou, just thou,
thou art my life alone;
in thee, alone in thee,
my Jesus, will I sleep.

Celebren, Publiquen

MANUEL DE ZUMAYA

Celebren, publiquen,
entonen y canten,
celestas Amphiones,
con métricos ayres
las dichas, las glorias,
los gozos, las paces
con q'hoy a su Reyna
la corte flamante
recibe gloriosa
admile gozosa
y aplaude triunfante.

Praise, proclaim
intone and sing,
heavenly Amphions
with metric tunes,
the good fortune, the glory,
the joy, the peace
with which the Heavenly Host
today receives
its Blessed Queen
amidst triumphant applause.
And as the Angelic Host

Y al elevarle la Angélica milicia
a dichas, a glorias
a gozos, a paces
cada cual reverente la espera
deseoso en su clase
por Pura, por Reyna
por Virgen, por Madre.

Las tres altas jerarquías
en fiel controversia amable
amorosos solicitan
a la que sube triunfante.
Los Seraphines alegan
q'en su coro ha de quedarse
pues si a ellos toca amar en amar
es Mar de mares.
Cada querubín porfía
su plenitud admirable
que esta Ave de gracia llena,
Los Mercurios soberanos
del Cielo nuncios brillantes
exclaman que aquesta Aurora
anunció al mundo las paces.

raises Her up
to good fortune, to glory
to joy, to peace,
each one in his heavenly station
reverently awaits Her
as the Chaste One, as Queen,
as Virgin, as Mother.

The three high hierarchies
in friendly and faithful dispute
lovingly call for the attention
of Her who rises up triumphantly.
The Seraphim claim
that She should stay in their choir
because if it is their duty to love in loving,
She is the Sea of seas.
Every Cherubim vies for
Her admirable fullness
since this Ave, full of Grace,
The sovereign Mercuries,
the brilliant messengers of Heaven,
exclaim that this dawn
proclaimed peace on earth.

Tebe Boga Hvalim

DMITRY BORTNIANSKY

Tebye Boga hvalim, Tebe Gospoda
ispovyeduyem, Tebe Gospoda
ispovyeduyem.
Tebye prevyechnago Otsa, vsya zemlya
velichayet.
Tebje vsi angeli, Tebje
nebesa i vsja sili,
Tebye heruvimi i serafimi neprestanimi
glasi vzivajut:
svjat, svjat, svjat Gospod Bog, Savaot!
Polni sut nebesa i zemlja velichestva slavi
Tvojeja.
Tebe preslavnii apostolskii lik. Tebye
prorocheskoye hvalebnoye chislo.
Tebye hvalit presvyetloye
muchenicheskoye voinstvo.

We praise thee, O God,
we acknowledge thee
to be the Lord.
All the earth doth worship thee, the
Father everlasting.
To thee all Angels cry aloud, the
Heavens, and all the Powers therein.
To thee Cherubim and Seraphim
continually do cry,
Holy, Holy, Holy Lord God of Sabaoth!
Heaven and earth are full of the Majesty
of thy glory.
The glorious company of the Apostles:
praise thee.
The goodly fellowship of the Prophets:
praise thee.

Tebye no vsyei vselyennyei ispovyeduyet
svyataya tserkov.
Otsa nyepostizhimago vyelichestva,
poklanyayemago tvoyego istinnago
i edinorodnago Sina i Svyatago
utyeshitelya Duha.
Ti, Tsaryu slavi Hristye, Ti Otsa
prisnosushchni Sin yesi:
Ti, ko isbavlyeniyu priemlya chelovyeka,
nye vozgnushal'sya yesi dyevicheskago
chreva:
Ti odolyev' smyerti zhalo, otvyerzl yesi
vyeruyushchim
tsarstvo nyebyesnoye: ti odyesnuyu Boga
syedishi
Ti odyesnuyu Boga syedishi vo slavye
otchei sudiya, vyerishisya priiti.
Tebye ubo prosim: pomozi
rabom'
tvoim, ixzhe chestnoyu kroviyu
iskupil' yesi.
Spodobi co svyatimi tvoimiv vyechnoi
slave tvoyei, tsarstvovati.
Spasi lyudi tvoya, Gospodi, spasi lyudi
tvoya, Gospodi,
i blagoslovi dostoyaniye tvoye, i blagoslovi
dostoyaniye tvoye, ispravi ya iz voznyesi
ix vo vyeki: vo vsya dni blagoslovim tyebye
i voshvalim imya tvoye vo
vyek i v vyek vyeka, budi milost tvoya,
Gospodi, na nas, yako zhe
upovahom na tya, Gospodi, upovahom, da
nye postidimsya
vo vyeki, vo vyeki,da ne postidimsya vo
vyeki. Amin.

The noble army of Martyrs:
praise thee.
The holy Church throughout all the
world doth acknowledge thee;
The Father of an
infinite Majesty;
Thine honorable, true,
and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory:
O Christ.
Thou art the everlasting Son
of the Father.
When thou tookest upon thee
to deliver man
thou didst not abhor the
Virgin's womb.
When thou hadst overcome the
sharpness of death
thou didst open the Kingdom of
Heaven to all believers.
Thou sittest at the right hand of God in
the glory of the Father.
We believe that thou shalt come to be
our Judge.
We therefore pray thee,
help thy
servants:
whom thou hast redeemed with thy
precious blood.
Make them to be numbered with thy
Saints:
in glory everlasting. Amen.

The Shepherd's Star

ANONYMOUS

Hail the blest morn, see the great Mediator,
Down from the regions of glory descend!
Shepherds, go worship the babe in the manger,
Lo, for his guard the bright angels attend.

Cold on his cradle the dewdrops are shining;
Low lies his bed with the beasts of the stall;
Angels adore him, in slumbers reclining,
Wise men and shepherds before him do fall.

Say, shall we yield him, in costly devotion,
Odors of Eden and offerings divine?
Gems from the mountain, and pearls from the ocean,
Myrrh from the forest, and gold from the mine?

Vainly we offer each ample oblation;
Vainly with gold we his favor secure;
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

Low at his feet we in humble prostration,
Lose all our sorrow and trouble and strife;
There we receive his divine consolation,
Flowing afresh from the fountain of life.

He is our friend in the midst of temptation,
Faithful supporter, whose love cannot fail;
Rock of our refuge, and hope of salvation,
Light to direct us through death's gloomy vale.

Star of the morning, thy brightness, declining,
Shortly must fade when the sun doth arise:
Beaming refulgent, his glory eternal
Shines on the children of love in the skies.

The Apple Tree

JEREMIAH INGALLS

The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be,
Of Jesus Christ the apple tree.

I'll sit and eat this fruit divine,
It cheers my heart like spir'tual wine
And now this fruit is sweet to thee
That grows on Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

Cantata V from *Christmas Oratorio, Ehre sei dir, Gott, gesungen*

J.S. BACH

CHORUS

Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut
Unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

Glory to thee, God, be sung now,
Thee be praise and thanks prepared,
Thee exalteth all the world,
for our good is thy desire,
for today
is our ev'ry wish accomplished,
for us thy favor brings such splendid joy.

RECITATIVE (EVANGELIST—STEFAN REED, TENOR)

Da Jesus geboren war zu Bethlehem im jüdischen Lande zur Zeit des Königes Herodis, siehe, da kamen die Weisen vom Morgenlande gen Jerusalem und sprachen.

Now when Jesus was born in Bethlehem in the land of Judea in the days when Herod was the king, behold, there came the wise from the East to Jerusalem, who said:

CHORUS AND RECITATIVE (THEA LOBO, ALTO)

Wo ist der neugeborne
König der Jüden?
Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust!

Where doth the newborn babe,
the king of the Jews, lie?
Seek him within my breast,
He dwells here, mine and his the joy!

Wir haben seinen Stern gesehen im
Morgenlande und sind kommen, ihn
anzubeten.
Wohl euch, die ihr dies Licht
gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,
Das auch den Heiden scheinen sollen,
Und sie, sie kennen dich noch nicht,
Als sie dich schon verehren wollen.
Wie hell, wie klar muss nicht dein
Schein,
Geliebter Jesu, sein!

We have indeed his star now witnessed
where morning riseth and are come
now to give him worship.
Blest ye, who have this light now
witnessed,
it is for your salvation risen!
My Savior, thou, thou art that light,
which to the nations shall shine also,
and they, they do not know thee yet,
as they e'en now would pay thee honor.
How bright, how clear must then thy
rays,
belov'd Jesus, be!

CHORALE

Dein Glanz all Finsternis verzehrt,
Die trübe Nacht in Licht verkehrt.
Leit uns auf deinen Wegen,
Dass dein Gesicht
Und herrlichs Licht
Wir ewig schauen mögen!

Thy light all darkness doth consume,
the gloomy night to day transform.
Lead us upon thy pathways,
that we thy face
and glorious light
for evermore may witness!

ARIA (BRADFORD GLEIM, BASS)

Erleucht auch meine finstre Sinnen,
Erleuchte mein Herze
Durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
In allen meinen Werken sein;
Dies lässet die Seele nichts Böses
beginnen.

Illumine, too, my gloomy spirit,
illumine my bosom
with the beams of thy clear light!
Thy word shall be my brightest candle
in all the works which I shall do;
my soul shall this keep from all wicked
endeavor.

RECITATIVE (EVANGELIST—STEFAN REED, TENOR)

Da das der König Herodes hörte,
erschrak er und mit ihm das
ganze Jerusalem.

And thus when Herod the king had heard
this, he trembled, and with him the
whole of Jerusalem.

J.S. Bach Translations © Z. Philip Ambrose, translator. Web publication:
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RECITATIVE (THEA LOBO, ALTO)

Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart euch
solche Furcht erwecken?
O! solltet ihr euch nicht
Vielmehr darüber freuen,
Weil er dadurch verspricht,
Der Menschen Wohlfahrt zu verneuen.

Wherefore would ye be frightened?
Can my dear Jesus' presence then in you
such fear awaken?
Oh! Should ye not by this
instead be moved with gladness,
that he thereby hath pledged
to make anew mankind's well-being!

RECITATIVE (EVANGELIST—STEFAN REED, TENOR)

Und ließ versammlen alle
Hohepriester und Schriftgelehrten
unter dem Volk und erforschete
von ihnen, wo Christus sollte
geboren werden. Und sie
sagten ihm: Zu Bethlehem im
jüdischen Lande; denn also stehet
geschrieben durch den Propheten:
Und du Bethlehem im jüdischen
Lande bist mitnichten die kleinest
unter den Fürsten Juda; denn aus dir
soll mir kommen der Herzog, der
über mein Volk Israel ein Herr sei.

And assembling all the high priests and
scribes from amongst the people,
did he then inquire of them, where
the birth of Christ was supposed
to happen. And they said to him:
"In Bethlehem in the land of Judea;
for even thus is it written by the
prophet: 'And thou, Bethlehem, in
the land of Judea art by no means
the least among the princes of
Judah; for from thee shall to me
come the ruler, who shall over my
people Israel be master.'"

ARIA (SONJA DUTOIT TENGBLAD, SOPRANO; THEA LOBO, ALTO; STEFAN REED, TENOR)

Ach, wenn wird die Zeit erscheinen?
Ach, wenn kömmt der Trost der Seinen?
Schweigt, er ist schon würklich hier!
Jesu, ach so komm zu mir!

Ah, when will that time appear then?
Ah, when will his people's hope come?
Hush, he is already here!
Jesus, ah, then come to me!

RECITATIVE (THEA LOBO, ALTO)

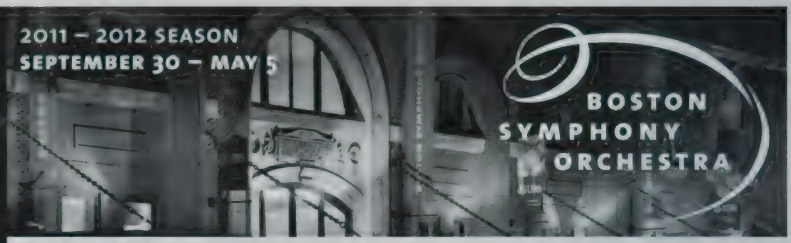
Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet
Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.

My dearest ruleth now.
The heart which his dominion loveth
and gives itself to him entirely
shall be my Jesus' throne.

CHORALE

Zwar ist solche Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dünken.

Though in truth my heart's poor lodging
is no lovely royal hall,
rather but a dreary chamber,
yet, when once thy mercy's beams
bring to it the merest glimmer,
it seems as though with sun to shimmer.



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HÅKAN HARDENBERGER

JAN 4 WED 7:30PM
JAN 5 THUR 8PM
JAN 6 FRI 1:30PM
JAN 7 SAT 8PM

Andris Nelsons, conductor
Håkan Hardenberger, trumpet
HAYDN Symphony No. 90
TURNAGE *From the Wreckage,* for trumpet and orchestra (American premiere)
STRAUSS *Thus spake Zarathustra*


ANDRIS NELSONS

January 12 – 17

LEIF OVE ANDSNES

JAN 12 THUR 8PM
JAN 13 FRI 1:30PM
JAN 14 SAT 8PM
JAN 17 TUES 8PM

David Zinman, conductor
Leif Ove Andsnes, piano
Paula Murrihy, mezzo-soprano
WEBER Overture to *Euryanthe*
BEETHOVEN Piano Concerto No. 1
HARBISON Symphony No. 6 (world premiere; BSO commission)
STRAUSS *Till Eulenspiegel's Merry Pranks*


DAVID ZINMAN

January 19 – 24

JAN 19 THUR 8PM*
JAN 20 FRI 1:30PM
JAN 21 SAT 8PM
JAN 24 TUES 8PM

Conductor to be announced
PROKOFIEV Suite from *The Love of Three Oranges*
DEBUSSY *Khamma*
STRAVINSKY *The Rite of Spring*

* Symphony+ *Free post-concert reception to follow performance*

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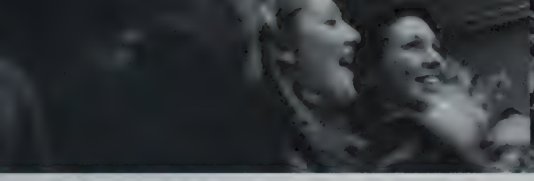
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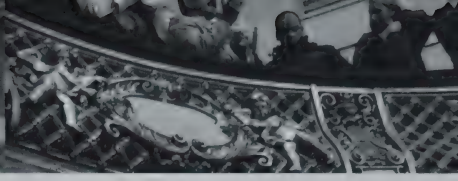
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Fri, Jan 20 at 8pm
Sun, Jan 22 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Aisslinn Nosky, *violin*

VIVALDI: *The Four Seasons*
J.C. BACH: Symphony in G Minor, Op. 6, No. 6

Beethoven *Eroica*

Fri, Feb 17 at 8pm
Sun, Feb 19 at 3pm
Symphony Hall

Jean-Marie Zeitouni, *conductor*

BEETHOVEN: *Egmont* Overture
HAYDN: Symphony No. 48, *Maria Theresia*
BEETHOVEN: Symphony No. 3, *Eroica*

Classical Salon

Fri, Mar 9 at 8pm
Jordan Hall
Sun, Mar 11 at 3pm
Sanders Theatre

Robert Nairn, *leader*
Christopher Krueger, *flute*

MOZART: Flute Quartet No. 1
BEETHOVEN: Piano Trio No. 5, *Ghost*
DRAGONETTI: Quintet in C

Bach *St. Matthew Passion*

Fri, Mar 30 at 7.30pm
Sun, Apr 1 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Joshua Ellicott, *Evangelist*
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Gillian Keith, *soprano*
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Jeremy Budd, *tenor*
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Mozart *Coronation*

Fri, Apr 27 at 8pm
Sun, Apr 29 at 3pm
Symphony Hall

Harry Christophers, *conductor*
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HAYDN: Symphony No. 85, *La reine*
MOZART: *Coronation Mass*

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Collaborative Youth Concert

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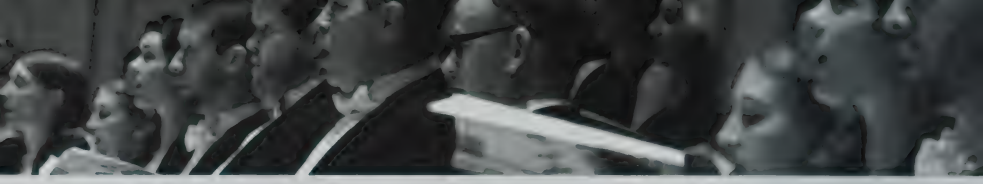
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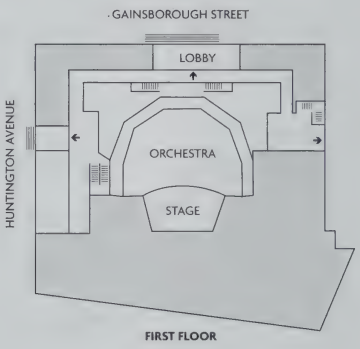
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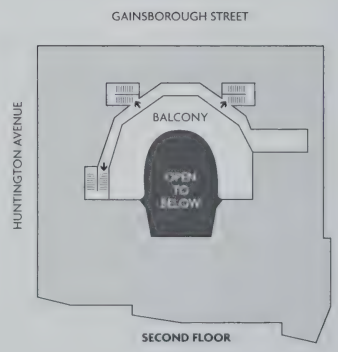
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This season, the series is led by 2011–2012 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-Concert Conversation Locations:
Symphony Hall: Higginson Hall (in the Cohen Wing)
Jordan Hall and Sanders Theatre: Inside the concert hall

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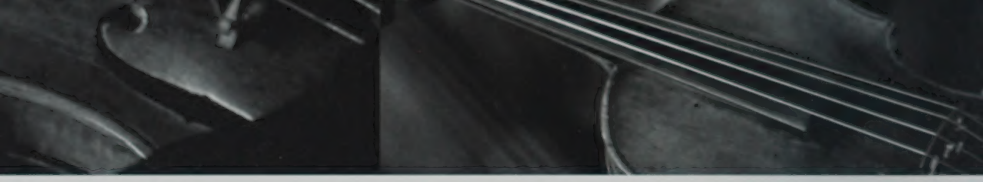
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Jordan Hall: Orchestra level near the coat room
Sanders Theatre: Memorial Transept outside the hall

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November 19, 2011 | 8:00

Emmanuel Church, 15 Newbury Street, Boston

Bach St. John Passion

March 10, 2012 | 8:00

Sanders Theatre, Harvard University, Cambridge

Brahms Ein deutsches Requiem

March 25, 2012 | 3:00

Symphony Hall, Boston
with Boston Youth Symphony

Haydn The Seasons

May 5, 2012 | 8:00

Sanders Theatre, Harvard University, Cambridge


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